

FACULTY OF MUSIC • UNIVERSITY OF TORONTO

OPERA DIVISION
presents

Amelia
goes to
the Ball
by
GIAN-CARLO MENOTTI
and

RIDERS TO THE SEA

by RALPH VAUGHAN WILLIAMS

MARCH 5, 6, 12, 13, 1982 . 8 PM

MACMILLAN THEATRE • Edward Johnson Bldg.

THE OPERA DIVISION

presents

AMELIA GOES TO THE BALL

by

Gian-Carlo Menotti*

English translation by George Mead

CONDUCTOR

DIRECTOR

SET DESIGNER

COSTUME DESIGNER

LIGHTING DESIGNER

ASSISTANT CONDUCTOR

Michael Evans

Michael Albano

Martin Johnson

Elsie Sawchuk

Michael Whitfield

John Greer

CAST

March 5, 12

March 6, 13

AMELIA

Theresa Lee Ryan

Joanne Kolomyjec

THE HUSBAND

Ronald Haney

John Fanning

THE LOVER

Richard March

Ben Heppner

THE FRIEND

Inna Golsband

Tania Parrish

CHIEF OF POLICE

David Budgell

Timothy Cruickshank

FIRST MAID

Barbara Fris

Lisa Sullivan

SECOND MAID

Donna Hurst

Celine Papizewska

* By permission of the copyright owners, Boosey & Hawkes
(Canada) Ltd.

NEIGHBOURS, PASSERS-BY and OTHERS

Donna Bennett, Paul Chappell, Martha Collins, Lawrence Cotton, Halyna Dytniak, Ed Franko, Barbara Fris, Inna Golsband, Nicholas Groenewegen, Elizabeth Hicks, Donna Hurst, David Jellicoe, James Leatch, Mary-Jo Masterson, Constance Novis, Celine Papizewska, Tania Parrish, Emilio Roman, Debra Selig, Margot Sim, Michael Sinnott, Daniel Stainton, Lisa Sullivan, Patrick Timney, Lenard Whiting.

The action takes place in Edwardian England.

AMELIA GOES TO THE BALL

Gian-Carlo Menotti continues to be America's most prolific operatic composer. His first success, AMELIA AL BALLO, while unabashedly bowing to its most obvious godfathers - Puccini and Wolf-Ferrari - displays at the same time an individual and characteristic sense of pace and lyrical expressiveness that are the hallmarks of entertaining musical theatre.

The title of the opera summarizes the plot perfectly. Amelia puts the final touches to her toilette and sets off for "the ball that opens the season" but in this parody of Italian opera, every imaginable obstacle is thrown in her way.

Menotti has created an amusing juxtaposition by deliberately setting the dramatic situation at odds with its musical counterpart. Amelia's jealous husband sings a mellifluous aria while in a passion of rage. Her ineffectual lover launches into an ultra-poetic but quite meaningless aria and in the final moments of confrontation where one might expect violence, we have instead a philosophical discussion of right and wrong. All the set-pieces, in fact, parody nineteenth century operatic conventions.

Amelia went to her 'debutante' ball in 1937 at The Curtis Institute of Music in Philadelphia and the following year she entered New York Society upon the stage of the Metropolitan Opera.

I N T E R M I S S I O N

RIDERS TO THE SEA

J. M. Synge

Set to Music by
Ralph Vaughan Williams*

CONDUCTOR	James Craig
DIRECTOR	Michael Albano
SET DESIGNER	Martin Johnson
COSTUME DESIGNER	Elsie Sawchuk
LIGHTING DESIGNER	Michael Whitfield
ASSISTANT CONDUCTOR	John Greer

CAST

March 5, 12

March 6, 13

MAURYA	Laetitia Snethen	Laetitia Snethen
BARTLEY (her son)	Timothy Cruickshank	David Budgell
CATHLEEN (her daughter)	Martha Collins	Mary-Jo Masterson
NORA (her younger daughter)	Margot Sim	Debra Selig
A WOMAN	Elizabeth Hicks	Elizabeth Hicks
PEOPLE OF THE VILLAGE	Kimberly Barber, Donna Bennett, Lawrence Cotton, Kathy Domoney, Halyna Dytniak, Ed Franko, Barbara Fris, Inna Golsband (solo voice), Nicholas Groenewegen, Donna Hurst, Celine Papizewska, Tania Parrish, Emilio Roman, Lisa Sullivan, Patrick Timney, Monica Zerbe	

* By permission of the copyright owners, Boosey & Hawkes
(Canada) Ltd.

Scene: A cottage on an Island off the West Coast of Ireland.

RIDERS TO THE SEA

J. M. Synge's powerful one-act play is based on an actual incident drawn to the author's attention while he was spending time in a fishing community on the Isle of Arran. The opera was first performed in London, England at the Royal College of Music in 1937.

The story is but a few moments in the lives of the characters; they struggle for survival but ultimately fall in defeat before the indifferent forces of nature. A young girl, Nora, has brought to her sister, Cathleen, a bundle of clothes taken from a drowned man. Their brother, Michael, has been missing for nine days and the family has been in an agony of suspense that he may have met the same fate as his father and four brothers. The mother, Maurya, expresses her anxiety that Bartley, her only remaining son, intends to take two horses - a red mare and a grey pony - to the Galway Fair. As he departs, the old woman refuses to give him her blessing; Cathleen reproaches her and sends her out after him. In her absence the girls open the bundle and find that the clothes indeed belonged to Michael. Maurya returns in distress having seen a vision of Bartley riding to the sea on the red mare and Michael galloping behind on the grey pony. As she relives the deaths of all her men, the body of Bartley is brought to the cottage. The grey pony has knocked him into the sea and Maurya's worst fear has been realized.

The composer's score mirrors at all times the vivid dialect of the islanders; bleak and reticent, it reaches - with the text - a climax of moving emotional expansiveness.

MEMBERS OF THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Mark Wells (Concert Master)
Allyson Lyne
Douglas Brierley
Janet Horne
Roderick MacDonald
Carol Fraser
Paul Zevenhuizen
Susan Bradley
David Visentin
Holly Larson

VIOLIN II

Marie Bérard
David Adams
May Ing
Dominique Laplante
Janie Kim
Alan Woo
Bob Bruyn

VIOLA

David Wadley
Claudio Vena
Tracy Poizner
Beverley Spotton
Linde Gregory
Sheila Smyth

VIOLONCELLO

Elaine Thompson
Maurizio Baccante
Jonathan Ingham
Margot Marlatt
Luis Sarda
Mihai Tetel

DOUBLE BASS

Paul Rogers
Peter Jones
Tracey Mortimore
Jeremy Webster
Paul Langley

FLUTE

Bridget Muldoon*
Patricia Creighton**

PICCOLO

Patricia Creighton

OBOE

Hamish Gordon

ENGLISH HORN

John Miles

CLARINET

Susan Willson*
Donald Ross

BASS CLARINET

Donald Ross

BASSOON

Heather Chesley

HORN

Rita Arendz*
Jean-Marc Dugré**

TRUMPET

Robert Venables*
Anita McAlister

TROMBONE

Kathryn MacIntosh

TIMPANI

David Tomlinson

PERCUSSION

Michael Côté

HARP

Gianetta Baril

CELESTE

Julia Iacono

* Principal - Amelia Goes to the Ball*
** Principal - Riders to the Sea

Orchestra Manager - Beverley Spotton

OPERA DIVISION

Co-ordinator	Constance Fisher
Musical Director	James Craig
Head Coach & Conductor	Michael Evans
Stage Directors	Michael Albano, Constance Fisher
Music Staff	George Brough, John Greer, Stephen Ralls
Administrative Assistant	Freda Chayka

PRODUCTION STAFF

Technical Director	Fred Perruzza
Stage Manager	Sara Norquay*
Assistant to the Technical Director	David Macdonell
Assistant Stage Manager	Patricia Mullen
Master Carpenter	B. Dave Hillis
Carpenters	Frank Gallé, Michael Switzer
Properties	Jan Grygier
Scenic Artists	Kim Sisson, Ross Halpin
Upholstery	Kathy Layne
Board Operator	Robert Bosworth
Electronics	Jim Thornly, Howard Thornly
Production Assistant	Jim Thornly

WARDROBE STAFF

Wardrobe Supervisor	Diane McCann
Cutter	Elizabeth LeMoine
Seamstress	Sue Bryson
Additional Costumes Supplied by Canadian Opera Company, Costume House, Hart House, Malabar Ltd.	

Make-up Supervisor	Jack Medhurst
Assisted by	Jeanne Armstrong, Philip Bolduc, Nori Braig, Kathrine James-Cosburn, Janet Graham, Marion Ramsey, Maite Schenk, Marion Sieling, Wendy Sklar, Gail Taylor, Bill Walker, Paulette Walker, Brigit Ward, Jennifer White, Leslie Whittaker, Sheila Wilson

Hairdressing and Wigs	Martha Gleeson
-----------------------	----------------

* By permission of Canadian Actors' Equity Association

ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, Canadian Opera Women's Committee, Canadian Opera Junior Women's Committee, The Rotary Club of Toronto (Armour Heights), Canadian Opera Guild (Peel Branch), Canadian Opera Guild (Oakville Branch), Toronto Musicians' Association, Patricia Bentley, St. John's Convalescent Hospital.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

NEXT OPERA EVENT:

Opera Excerpts, May 13, 15, 26, 28, 29, 1982
8:00 p.m., MacMillan Theatre.

Unreserved tickets available from the Box Office from 5:00 p.m. on the evening of each performance. Tickets are \$2.00 each.

NEXT EVENTS:

University of Toronto Brass Choir, March 7, 1982,
3:00 p.m., Walter Hall.
University Singers, March 10, 1982, 8:30 p.m.,
Great Hall, Hart House.
Thursday Afternoon Series, Music for Accordion,
March 18, 1982, 2:10 p.m., Walter Hall.
Victor Danchenko, Violin, March 18, 1982, 8:00 p.m.,
Walter Hall.